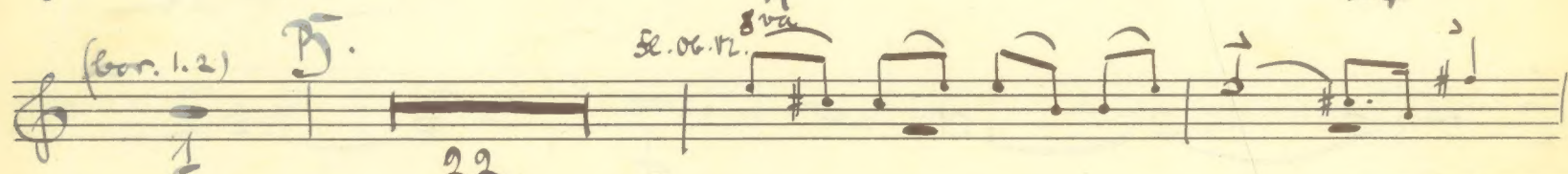
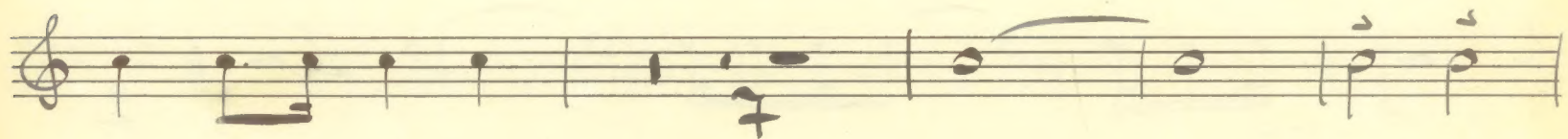
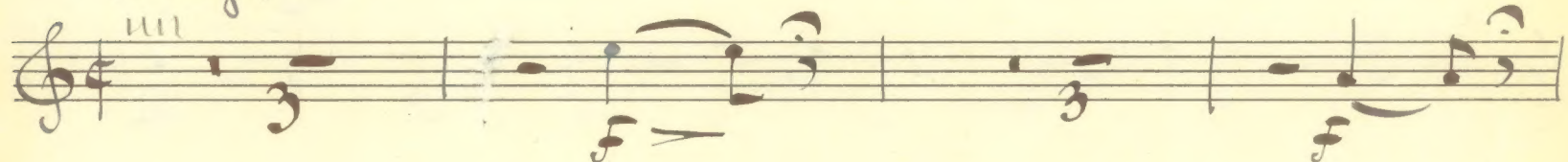


Corno II in G.

Symphonie in E-dur (Stürze) von Franz Schubert.

Vervollständigt v. J. F. Farneth.

Adagio



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Aufführungsrecht vorbehalten.

Handwritten musical score for Bar. 1, page 2. The score consists of 12 staves of music in treble clef. The notation includes various notes, rests, and dynamic markings. The first staff has a circled '1' above it. The second staff has a circled '1' above it. The third staff has a circled '1' above it. The fourth staff has a circled '1' above it. The fifth staff has a circled '1' above it. The sixth staff has a circled '1' above it. The seventh staff has a circled '1' above it. The eighth staff has a circled '1' above it. The ninth staff has a circled '1' above it. The tenth staff has a circled '1' above it. The eleventh staff has a circled '1' above it. The twelfth staff has a circled '1' above it.

Dynamic markings and performance instructions include:

- Soli* (written above the fifth staff)
- pp* (written below the fifth staff)
- dim.* (written below the seventh staff)
- dim.* (written below the eighth staff)
- ten.* (written above the tenth staff)
- ten.* (written above the eleventh staff)
- mp* (written below the eleventh staff)

Handwritten musical score for a piece titled "Var. 3." on page 3. The score consists of 12 staves of music in treble clef. The key signature has one sharp (F#). The music includes various rhythmic values, accidentals, and dynamic markings. A large bracket on the left side of the first six staves indicates a first ending. A second ending bracket spans the last four staves. The score concludes with a double bar line and the initials "V.S." on the final staff.

Dynamic markings include *cresc.* (crescendo), *piu cresc.* (piu crescendo), and *tempo*. There are also markings for *f* (forte) and *p* (piano).



Handwritten musical score for Cor. III, page 4. The score consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are also some handwritten annotations and corrections.

Key markings and annotations include:

- cresc.* (crescendo) on the first staff.
- se. 8va* (sesto ottava) on the eighth staff.
- pp* (pianissimo) on the eighth staff.
- ppro cresc.* (pianissimo crescendo) on the eighth staff.
- 3.* (third measure) on the seventh staff.
- 35* (measure number) on the seventh staff.
- 32* (measure number) on the eighth staff.
- 2* through *8* (measure numbers) on the ninth staff.
- cresc.* (crescendo) on the tenth staff.
- 1* (first measure) on the eleventh staff.
- 1* (first measure) on the twelfth staff.

Cor. 3.

h.

5.

Handwritten musical score for Cor. 3, measures 1-11. The score is written on ten staves. It includes various musical notations such as notes, rests, accidentals, and dynamic markings. Handwritten annotations include 'Cor. 3.', 'h.', '5.', 'bar. 1.', 'N. poco a poco più animata', 'cresc.', and 'dim.'. There are also circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and a circled 'h.'.



Handwritten musical score for five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The music includes various note values, rests, and dynamic markings like 'f' and 'riten.'

Andante con moto

Handwritten musical score for six staves. The first staff is in 6/8 time and has a key signature of two flats (Bb and Eb). The second and third staves have a treble clef and a key signature of two flats (Bb and Eb). The fourth staff has a treble clef and a key signature of two flats (Bb and Eb). The fifth and sixth staves have a treble clef and a key signature of two flats (Bb and Eb). The music includes various note values, rests, and dynamic markings like 'poco cresc.', 'B.', 'C. Imp.', and 'f'. There are also tempo markings like 'in 6/8' and 'Andante con moto'.

Handwritten musical score for Clarinet 3 (Cor. 3.). The score consists of nine staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings include *p* (piano) and *pp* (pianissimo). A crescendo marking *cresc.* is present on the fourth staff. The sixth staff is marked *Clar.* and features a key signature change to two sharps (F# and C#). The eighth staff is marked *solo*. The ninth staff ends with a double bar line and a repeat sign. The word *rall.* (rallentando) is written above the final staff.

Scherzo.

Allegro vivace.

Handwritten musical score for the Scherzo section. The first staff is in 3/4 time and begins with the key signature of one flat (B-flat). The notation includes notes, rests, and a key signature change to one sharp (F#) on the second staff. The word *Clar.* is written above the second staff. The number 18 is written below the first staff. The word *cresc.* is written above the third staff. The score ends with a double bar line.



8

B.

(bar. 1)

(bar. 1. 2)

15

4

15

10

col 8va

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Allegro giusto.

Cor. 3.

9

Handwritten musical score for Cor. 3. The score is written on 12 staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "Allegro giusto." and the instrument designation "Cor. 3.". The score is divided into sections by letters A, B, and C. The first section (A) spans the first two staves. The second section (B) spans the third through eighth staves. The third section (C) spans the ninth through twelfth staves. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "Allegro giusto." and the instrument designation "Cor. 3.". The score is divided into sections by letters A, B, and C. The first section (A) spans the first two staves. The second section (B) spans the third through eighth staves. The third section (C) spans the ninth through twelfth staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Segue Rondo

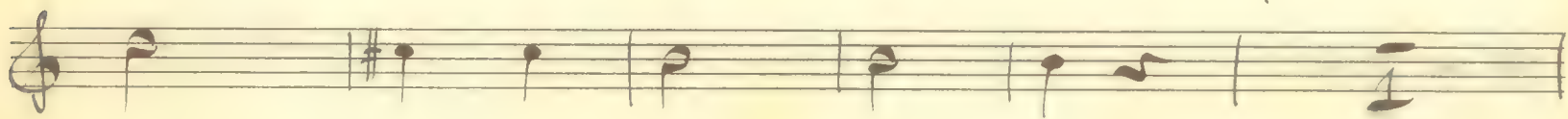
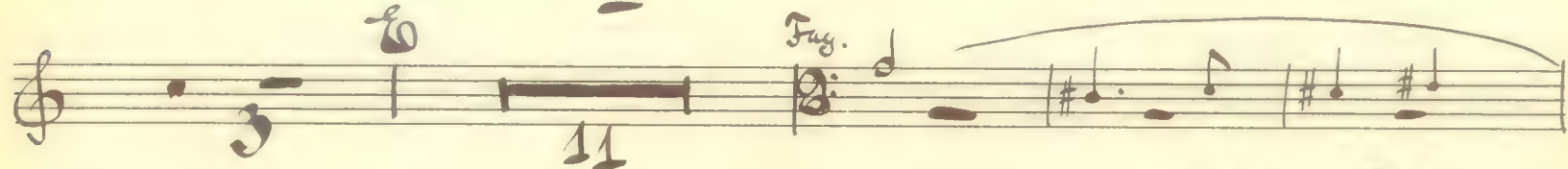
10

Solo



(il tempo più tranquillo) D. a tempo

acc.



Handwritten musical score for Cor. 3, page 11. The score consists of 11 staves of music in treble clef. It includes various musical notations such as notes, rests, accidentals, and dynamic markings like "pp" and "cresc.". There are also handwritten annotations like "(Cor. 1)", "(Cor. 1. 2.)", and "2. Soli". The music appears to be for a cornet or similar instrument.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is written in a cursive, handwritten style on aged paper.

Key markings and annotations include:

- f* (forte) and *cres.* (crescendo) on the third staff.
- h.* (half note) and *al.* (all) on the sixth staff.
- pp* (pianissimo) on the seventh staff.
- a tempo* on the eighth staff.
- (Cor. 1. 2)* on the ninth staff.
- se.* (sempre) and *cres.* (crescendo) on the tenth staff.

Measure numbers 21, 3, 8, and 15 are indicated below the staves.

A handwritten instruction in parentheses is present: *(il tempo più tranquillo)*.

Handwritten musical score for Cor. 3, page 13. The score consists of 12 staves of music in treble clef. It includes various musical notations such as notes, rests, accidentals, and dynamic markings like "cresc.", "espr.", and "ff". There are also performance instructions like "Cor. 1)" and "12-06-1." and some handwritten annotations like "10", "3", and "12".

14 *S. poco riten.*

Ad tempo

Handwritten musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 15. The score is written on ten staves in treble clef, featuring various musical notations including notes, rests, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4. The piece begins with a "mf cresc." marking and a "p" dynamic. It includes a section marked "I. poco più animato" and ends with a "riten." marking. The manuscript is on aged, yellowed paper.

Fine.

Musik für Blech-Blasinstrumente

Etüden und Studienwerke

H. Kling

Horn-Schule, deutsch-französisch. E. B. 1459.
Horn-Schule, deutsch-englisch. E. B. 1739.
40 charakteristische Etüden f. Horn. E. B. 1551.
15 klassische Transkriptionen in Form von
Duos concertants für 2 Ventilhörner.

G. Kopprasch

60 Etüden für Althorn. Op. 5. 2 Hefte.
60 Etüden für Baßhorn. Op. 6. 2 Hefte.

J. Kosleck

Große Schule für Cornet à Pistons u. Tromp.
2 Teile. E. B. 1134/35.

Orchester-Studien

Sammlungen schwieriger Stellen aus Tonwerken
für Kirche, Theater und Konzertsaal.

Für Trompete (J. Kosleck). E. B. 2144.

Für Baßtuba (F. Teuchert). E. B. 2244.

T. Sauveur

24 technische Etüden für Cornet à Pistons
oder Horn in B.

Solobuch für Horn (H. Kling). E. B. 2166.

Richard Wagner-Orchesterstudien

Für Horn (O. Kling). E. B. 4602.

Für Trompete (C. Höhne). E. B. 4727.

Für Posaune (K. Hausmann). E. B. 4630.

Für Baßtuba und Kontrabaßtuba (E. Teuchert).
E. B. 4604.

Zur Übung im Zusammenspiel für Blasinstr.
Sätze aus Kammermusikwerken. Hrg. v. Fr. Hermann.
Band I. Für Oboe, Klar., Fagott u. Horn. E. B. 1755.
Band II. Für Fl., Oboe, Klar., Fag. u. Horn. E. B. 1756.

Horn und Klavier

L. v. Beethoven

Sonate in Fdur. Op. 17. E. B. 1553.

L. Bödecker

Zwei Phantasiestücke. Op. 35.
Nr. 1. Elegie. Nr. 2. Capriccio.

H. Eichborn

Sonate in Es. Op. 7.
Phantasie über Lieder v. Chopin. Esdur. Op. 8.

Vier Lieder. Op. 9.
1. Wiegenlied. 2. Frühlinglied. 3. Morgenlied. 4. Abendlied.

Lebenswogen. Op. 10. Barkarole.

Rondo brillant. Fdur. Op. 11.

Erste Suite. Op. 12.

Fünf Tonbilder. Op. 13.

1. Menuett. 2. Die Laute. 3. Romantischer Nachhall.

4. Salve Regina. 5. Entschlummern.

G. Goltermann

Andante a. d. Vcll.-Konz. Op. 14. (F. Gumbert.)

H. Haeßner

Heidelberger-Potpourri. Op. 26.
Kommerslieder f. Cornet à Pistons u. Klavier. E. B. 1321.

Joseph Haydn

Zwei Horn-Konzerte.
Mit Kadenz von E. Mandyczewski. Nr. 1. Ddur.
E. B. 3031. Nr. 2. Ddur. E. B. 3032.

H. Hofmann

Elegie Asdur. Op. 70 Nr. 2. (F. Gumbert.)

J. R. Lewy

Cantabile Bdur. Op. 11.

W. A. Mozart

Horn-Konzerte. (H. Kling.)
Nr. 1. Ddur. [Werk 412.] E. B. 2561. Nr. 2. Esdur.
[Werk 417.] E. B. 2562. Nr. 3. Esdur. [Werk 447.]
E. B. 2563. Nr. 4. Esdur. [Werk 495.] E. B. 2564.

Konzert-Rondo. Esdur. [Werk 371.] E. B. 3033.

Quintett. Esdur. [Werk 407.] E. B. 3034.

Andante. Bdur. [Werk 407.]

Aus dem Horn-Quintett. (E. Naumann.)

Max Reger

Romanze Gdur.
Für Horn und Piano (C. Preuß). E. B. 3424.

Für Trompete und Piano (A. Piguet). E. B. 4763.

C. Reinecke

Kavatine Esdur. Op. 93. A. König Manfred (F. Gumbert.)

R. Schumann

Adagio und Allegro in As. Op. 70. E. B. 842.

L. Sinigaglia

Zwei Stücke. Op. 28. 1. Lied. 2. Humoreske.

R. Wagner

Album ausgew. Stücke. (F. J. Lintl.) E. B. 4618.

Lohengrins Ankunft u. Abschied a. Lohengrin
(W. Kleinecke).

A. Wallnöfer

Meditation über das Adagio aus Beethovens
Mondschein-Sonate (Op. 27 Nr. 2).

C. M. v. Weber

Concertino in Emoll. Op. 45. (H. Kling.)
E. B. 2509.

G. Zeller

Charakterstück in D. | Konzertino C moll.

Kammermusik mit Blechblasinstrumenten

Ludwig van Beethoven

Septett in Esdur. Op. 20.
Für Viol., Vla., Horn, Klar., Fag., Vcll. und Baß.
Partitur: P. B. 1152. Stimmen: E. B. 926.

Sextett in Esdur. Op. 71.
Für Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1334. Stimmen: K. M. 1551.

Sextett in Esdur. Op. 81b.
Für 2 Viol., Vla., Vcll. und 2 Hörner.
Partitur: P. B. 1153. Stimmen: E. B. 1238.

Oktett in Esdur. Op. 103.
Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1332. Stimmen: K. M. 1554.

Marsch für 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1335. Stimmen: K. M. 1556.

Rondino in Esdur.
Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1333. Stimmen: K. M. 1557.

Drei Equale für 4 Posaunen.
Partitur: P. B. 1336. Stimmen: K. M. 1555.

Heinrich Hofmann

Oktett in Fdur. Op. 80.
Für 2 Viol., Vla., Vcll. Flöte, Klar., Horn und Fag.
Stimmen: K. M. 1517.

W. A. Mozart

Konzertantes Quartett.
Für Oboe, Klar., Horn u. Fagott in Es. [Köch.-Verz. Anh. I, 9.]
Stimmen: K. M. 893/895.

Mit Orchesterbegleitung (R. Stark).
Partitur: P. B. 524. Orchesterstimmen: O. B. 559.

Quintett Nr. 3. Esdur.
Für Viol., 2 Violon, Horn und Vcll. [Werk 407.]
Partitur: P. B. 1167. Stimmen: K. M. 79.

Wiegenlied.
Für Horn mit Streichorchester. (C. Walther.) [Werk 350.]

J. Pezel

Zwei Suiten. (A. Schering.)
Für 2 Trompeten und 3 Posaunen.
Partitur: P. B. 2040. Stimmen: O. B. 1883/84.

J. H. Schein

Suite Nr. 22. Für 4 Hörner. (Aus Banchetto musicale 1617.)

G. Schreker

Nonett. Op. 40.
Divertimento für 2 Flöten, Oboe, 2 Klar., 2 Hörner u. 2 Fag.
Partitur: P. B. 1837. Stimmen: K. M. 1576/77.

Fr. Schubert

Oktett in Fdur. Op. 166.
Für 2 Viol., Vla., Vcll., Baß, Klar., Horn und Fag.
Partitur: P. B. 1156. Stimmen: K. M. 20/21.

Menuett und Finale eines Oktetts in Fdur.
Für 2 Oboen, 2 Klar., 2 Hörner und 2 Fag.
Partitur: P. B. 1343. Stimmen: K. M. 22.

Eine kleine Trauermusik in Es moll.
Für 2 Klar., 2 Fag., Kontrafag., 2 Hörner und 2 Pos.
Partitur: P. B. 1344. Stimmen: K. M. 23.

5 Duette für 2 Singst. oder 2 Waldhörner.
1. Mailied „Grüner wird die Au“. 2. Mailied „Der Schnee
zerrinnt“. 3. Der Morgenstern „Stern der Liebe“. 4. Jäger-
lied „Frisch auf ihr Jäger“. 5. Lützows wilde Jagd
„Was glänzt dort vom Walde“. D. L. V. 4306.

R. Wagner

Brautlied und Gebet aus Lohengrin.
Für 4 Hörner in F. (F. J. Lintl.) Stimmen: K. M. 1578.

Kammermusik mit Klavier

Ludwig van Beethoven

Quintett in Esdur. Op. 16.
Für Klavier, Oboe, Klar., Horn u. Fag. Stimmen: K. M. 854.

Trio in Edur. W. A. Mozart
Für Klavier, Viol. oder Vcll. oder Vla. oder Horn nach
dem Quintett für Horn und Streichinstrumente (E. Nau-
mann). [Werk 407.] — Stimmen: K. M. 1367.

Quintett in Esdur.
Für Klavier, Oboe, Klar., Horn und Fagott. [Werk 452].
Stimmen: K. M. 874.

Carl Reinecke

Trio in Amoll. Op. 188.
Für Klavier, Oboe u. Horn. — Stimmen: K. M. 1238/39.

Trio in Bdur. Op. 274.
Für Klavier, Klar. u. Horn. — Stimmen: K. M. 1368/69.

Robert Schumann

Andante und Variationen in Bdur. Op. 46.
Für 2 Klav., 2 Vclle. u. Horn. — Stimmen: K. M. 898/899.

Ludwig Thuille

Sextett in Bdur. Op. 6.
Für Klavier, Flöte, Oboe, Klar., Horn und Fagott.
Stimmen: K. M. 807/808.

Th. H. H. Verhey

Quintett in Esdur. Op. 20.
Für Klavier, Oboe, Klar., Horn und Fagott.
Stimmen: K. M. 885/886.

Fritz Volbach

Quintett in Esdur. Op. 24.
Für Klavier, Oboe, Klar., Horn und Fagott.
Stimmen: K. M. 924/925.

Für Orchester

Besetzung für Blechblasinstrumente

Altpreuß. Kavalleriemarsch „Backhoff-Küras-
sier“ 1783.
(Musik a. preuß. Hofe. Nr. 16.) Neu instrum. v. E. Ruth.
Partitur. 14 Orchesterstimmen.

2 Altenglische Short Troops.
(Musik am preuß. Hofe. Nr. 10.) Bearb. v. Th. Kewitsch.

1. Short Troop of the 1st Regiment of the Guards.
2. The Duke of Yorks Short Troop.

Partitur. 15 Orchesterstimmen.

Cavos

Preuß. Armeemarsch Nr. 20 (im langs. Schritt).
(Musik a. preuß. Hofe. Nr. 17.) Neu instrum. v. Th. Kewitsch.
Partitur. 15 Orchesterstimmen.

G. A. Fischer

Prälud. u. Fuge ü. d. Choral „Ein feste Burg“.
Für Orgel mit 15 Bläsern. — Partitur: P. B. 1144. 15 Or-
chesterstimmen. O. B. 796. Kleine Besetzung: Trompete
in F, 3 Posaunen und 2 Pauken. O. B. 795.

J. E. Habert (1833—1896)

Trauermärsche. Nr. 1 und 2b.
Für 2 Flügelhörner in B, Baßflügelhorn in B (Tenorhorn)
und Baßposaune. — Partitur: P. B. 1371.

Heinrich, Prinz von Preußen

Präsentiermarsch d. Kais. I. Matrosen-Divis.
Für Kavallerie-, Artillerie- oder Jägermusik.

Fr. Hr. Himmel (1765—1814)

Wiegenlied von Gotter.
(Musik am preuß. Hofe. Nr. 11.) Instrum. v. A. Schinck.
14 Orchesterstimmen.

2 Altenglische Militärmärsche.
(Musik am preuß. Hofe. Nr. 9.) Bearb. v. Th. Kewitsch.

1. Quick-Marsch „The Duke of Yorks Favourite“
2. Marsch a. d. Oper „The Siege of Belgrad“.

18 Orchesterstimmen.

R. Nováček

Sinfonietta für 8 Blasinstrumente. Op. 48.
Partitur: P. B. 1917. Stimmen: O. B. 1751/52.

Alter Regimentsmarsch. „Prinz von Coburg.“
(Musik am preuß. Hofe. Nr. 15.) Für 3 Tromp. in Es
und 2 Pauken. Eingerichtet von G. Thourout.

Jean Sibelius (geb. 1865)

Valse triste a. d. Musik zu Arvid Järnefelts
Drama „Kuolema“. Op. 44.

Für Infanteriemusik bearb. v. J. H. Matthey. 22 Orchester-
stimmen: O. B. 1947. Für Kavalleriemusik bearb. von
Rud. Britzke. 18 Orchesterstimmen: O. B. 1967.

Großer Tusch und Fanfaren beim Vorzeigen
der Schilde a. d. Musik z. Turnier a. d. Hof-
feste „Der Zauber der weißen Rose“.

(Musik am preuß. Hofe. Nr. 12.) Instrum. v. Ad. Schinck.
14 Orchesterstimmen.

R. Wagner (1813—1883)

Feierlicher Zug zum Münster aus Lohengrin
bearbeitet von A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—37 Orchesterstimmen: O. B. 1531.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
27 Orchesterstimmen: O. B. 1531a.

Finale zum I. Akt aus Lohengrin, bearb. v.
A. Franz und J. H. Matthey.

Für Infanteriemusik. 15—29 Orchesterstimmen: O. B. 1537.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
22 Orchesterstimmen: O. B. 1537a.

König Heinrichs Aufruf aus Lohengrin, be-
arbeitet von J. Kosleck.

Partitur: P. B. 409. 12 Orchesterstimmen: O. B. 368.

Kriegsfanfaren und Königsgebet aus Lohen-
grin, bearbeitet von Carl Walther.

Für Infanteriemusik. 32 Orchesterstimmen: O. B. 365.

Für Kavalleriemusik. 34 Orchesterstimmen: O. B. 366.

Große Phantasie aus Lohengrin, bearbeitet
von A. Franz und J. H. Matthey.

Für Infanteriemusik. 29 Orchesterstimmen: O. B. 1681.

Für Kavallerie-, Artillerie-, Jäger- und Pioniermusik.
25 Orchesterstimmen: O. B. 1681a.

C. Wilhelm (1815—1873)

Kavalleriemarsch (Wrangelmarsch). Op. 13.
Bearbeitet von Fr. Hoffmann.

Für Kavallerie-, Jäger- und Pioniermusik.
Partitur: P. B. 1826. 20 Orchesterstimmen: O. B. 1660.

Die Wacht am Rhein. Einger. v. Fr. Hoffmann.

Für Infanterie-, Kavallerie-, Jäger- und Pioniermusik.
25 Orchesterstimmen: O. B. 1658.